RED DWARF

MAGAZINE

No 2 April 92 £1.50 SOR

THIS ISSUE:

THE SECRET LIFE OF KRYTEN

RED DWARF MAGAZINE

...it isn't RED and there are no DWARFS in it!
But it is READ (we hope!) and there's all this stuff in it ...

"THE END" - PART 2
Continuing our adaptation of the first evar TV episode of Red Dwarf; this month Rimmar takes an exam, Listar feads tha cat and the human race becomes extinct.

LISTER'S COOKERY IDEAS
Tasty tips from the curry connoissaur!

THE RED DWARF INTERVIEW - ROBERT LLEWELLYN
Or ... "The Secrat Life of Kryten"! Just what does a service mechanoid do in his spara tima? And what does ha look lika beneath that matallic venear?

HOLLY-GRAMS
Your letters ... or are they?

RED DWARF USA - EXCLUSIVE REPORT
A transatlantic teaser. As Red Dwarf hits the Statas, who will ba the new Arnold Rimmer? And why does he have a red dot on his forehead? All is ravaaled in this exclusive report!

ARNOLD J RIMMER - "MY LIFE, MY DIARIES"
No red dots hare, as tha "raal" Arnold J Rimmer, BSc, SSc, talls us his innermost secrats and thoughts on lifa. Yuk!

ALL THE WORLD IS A CONCEPTUAL MAP...
Mora "Better-Than-Lifa" babble. Hava your PhD's raady!

EPISODE GUIDE - SERIES 3
Serias 3? So what the smeg happened to series 1 and 2? Find out on page 36. (The pages aran't numbered, though, so you'll still have to flick through and find it!)

THE RED DWARF FUN PAGE
Pit your wits against Holly and her pals; riddles, the history of the talegraph pole ... this page has got it all!

PLUS ...
Smegging hell! What more do you want for a measly £1.50?

RED DWARF MAGAZINE

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FLEETWAY EDITIONS

FOLLOWING THE HUMILIATION OF WRITING THE WORD FISH 400 TIMES INSTEAD OF ANSWERING THE QUESTIONS THE LAST TIME HE TOOK THE ASTRONAVIGATION EXAM, RIMMER HAS SPENT ALL NIGHT PREPARING FOR HIS LATEST RESIT...

COME ON, RELAX! RELAX!

ZZZZ

THIS QUESTION IS BOUND TO COME UP, IT ALWAYS DOES. THAT'S 20% THEY HAVE TO ASK AT LEAST ONE OF MY FOREARMS, SO I'VE PASSED ALREADY!

ZZZZ

ANYTHING ON THE LEFT SHIN'S A BONUS

WRITER: G.N.
ARTIST: ALAN BURROWS
LETTERS: ELITTA FELL

HMM, CUTIE? CUTIE... CURRENT UNDER TENSION IS EQUAL... NO! CURRENT UNDER TENSION IS EXPANDABLE... CURRENT UNDER TENSION IS EXPENSIVE?
I DON'T KNOW WHAT ANY OF IT MEANS!
ZZZZZ
GRUNT
I'VE COVERED MY ENTIRE BODY IN GIBBERISH!
COUGH! COUGH!
HMM... X OVER Y MINUS THE SHIP'S COIL OVER THE TOTAL VELOCITY OF RED DWARF... WHICH MEANS I KNOW EVERYTHING ABOUT ASTRO-PHYSICS!
GOOD MORNING, LISTER, FOR PROBABLY THE LAST TIME.
GOT IT ALL DOWN, HAVE YOU, RIMMER?
COUPLE OF BLANKS, LISTER, BUT I THINK WE'RE ALL THERE
SO YOU CAN'T REMEMBER ANYTHING?
OH, WELL, LISTER, YOU CAN THINK WHAT YOU LIKE!

F-I-S-H THAT'S HOW YOU SPELL FISH. THEN YOU JUST HAVE TO KEEL OVER. DON'T WORRY, IT'LL ALL COME FLOODING BACK!
FISH
SHUT UP, LISTER!
ENTRANTS FOR THE ASTRONAVIGATION EXAM PLEASE MAKE THEIR WAY TO THE TEACHING ROOM NOW
GOOD LUCK!
IT'S OKAY, LISTER...
I'M IN COMPLETE AND TOTAL CONTROL!
PAT
PAT
YAWN!
HOL, LOCK THE DOOR!
SBCCHHH!!

FRANKENSTEIN!
FRANKENSTEIN, FRANKENSTEIN!
YOU ALREADY GET ALL MY MILK RATION! WHEN THE BABY CAT COMES MAYBE WE CAN GIVE HIM WATER AND TELL HIM IT'S MILK!
YOU'RE GETTING REALLY BIG NOW. I HOPE IT'S NOT TWINS!
HE'LL ONLY BE A BABY CAT, HE WON'T KNOW!
HEY, D'YOU WANT TO SEE MY PICTURE OF FIJI AGAIN?
YOU'RE GOING TO LIKE IT THERE, FRANKENSTEIN. LOOK!
SLURRRP!

MEANWHILE, IN THE TEACHING ROOM...
OKAY, EVERYBODY. YOU'VE GOT THREE HOURS. NO MODEMS. NO SPEAKING. SLIDERULES. TURN OVER AND START! GOOD LUCK.
RIGHT, HERE GOES...
eep!
ASTRONAVIGATION EXAM
WAIT A MINUTE...I KNOW THIS ONE!
Describe, using formulae where appropriate, the application of DeBurgh's Theory of Thermal Induction in porous circuits.

OR AT LEAST I WILL IN A MOMENT...
eep!
SMACK!
SIR!
URRHHHHHH!
THUD!
BACK YOU GO, FRANKENSTEIN. WE DON'T WANT ANYONE FINDING OUT ABOUT YOU, DO WE?
THE CAPTAIN WANTS TO SEE YOU, DAVE. RIGHT AWAY, DAVE. THAT MEANS NOW.
OH, SMEG!

SHORTLY...
HI. WHERE'S THE CAPTAIN'S OFFICE?
CAPTAIN'S OFFICE

IT'S OVER THERE WHERE IT SAYS "CAPTAIN'S OFFICE". WHERE IT'S ALWAYS SAID "CAPTAIN'S OFFICE"
CAPTAIN'S OFFICE
OH, SO THAT'S THE CAPTAIN'S OFFICE!

DO YOU KNOW WHAT HE WANTS TO SEE ME FOR?
YES, I THINK YOU'VE BEEN PROMOTED TO ADMIRAL.

YEAH?

YES, FOR YOUR DILIGENCE AND GENERAL DEVOTION TO DUTY
OH, YEAH.
KOCHANSKI

LISTER!

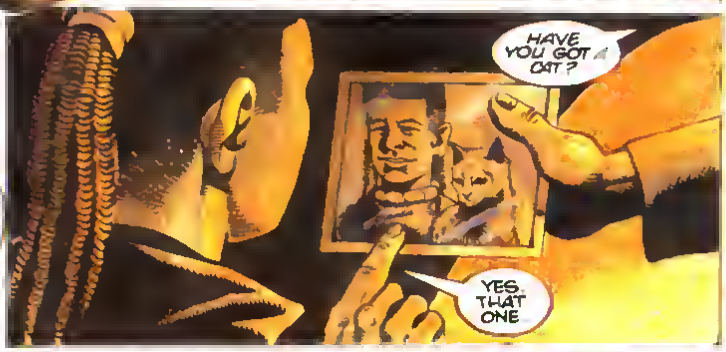
YOU ASKED TO SEE ME, CAPTAIN.

WHERE'S THE CAT?
WHAT?

WHAT CAT?
TAP
TAP

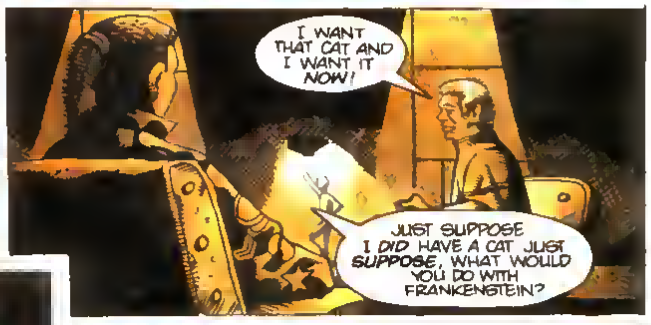
LISTER... NOT ONLY ARE YOU SO STUPID YOU BRING ABOARD AN *UNQUARANTINED* ANIMAL, JEOPARDIZING EVERY MAN AND WOMAN ON THIS SHIP, NOT ONLY THAT, YOU TAKE A *PHOTOGRAPH* OF YOURSELF WITH THE CAT AND SEND IT TO BE PROCESSED IN THE SHIP'S LAB!

NOW, I'LL ASK YOU AGAIN. HAVE YOU GOT A CAT?
NO.


HAVE YOU GOT A CAT?
YES. THAT ONE

DON'T YOU REALISE IT COULD BE CARRYING ANYTHING? YOU KNOW WHAT HAPPENED ON THE OREGON WITH THE RABBITS!
WHERE'D YOU GET IT? TITAN?
YES.

IT COULD GET INTO THE AIR VENTS, IT COULD GET INTO HOLLY. YOU KNOW, A NIBBLE HERE, A NIBBLE THERE, BEFORE YOU KNOW IT, WE'RE FLYING BACKWARDS!


I WANT THAT CAT AND I WANT IT NOW!
JUST SUPPOSE I DID HAVE A CAT JUST SUPPOSE, WHAT WOULD YOU DO WITH FRANKENSTEIN?

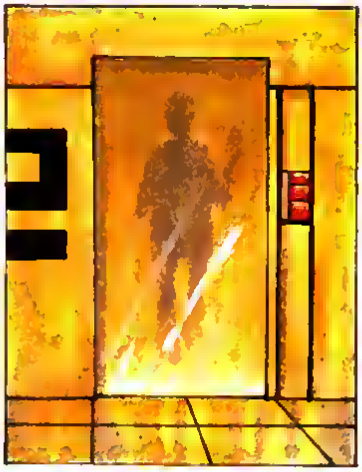
I'D HAVE IT SENT DOWN TO THE MEDICAL UNIT, AND HAVE IT CUT UP AND RUN TESTS ON IT
WOULD YOU HAVE HER PUT BACK TOGETHER AGAIN WHEN YOU'D FINISHED?

LISTER THE CAT WOULD BE DEAD
WITH RESPECT THEN, SIR, WHAT'S IN IT FOR THE CAT?

LISTER, GIVE ME THE CAT!
IT'S NOT AS EASY AS THAT....
THUD!
THUD!

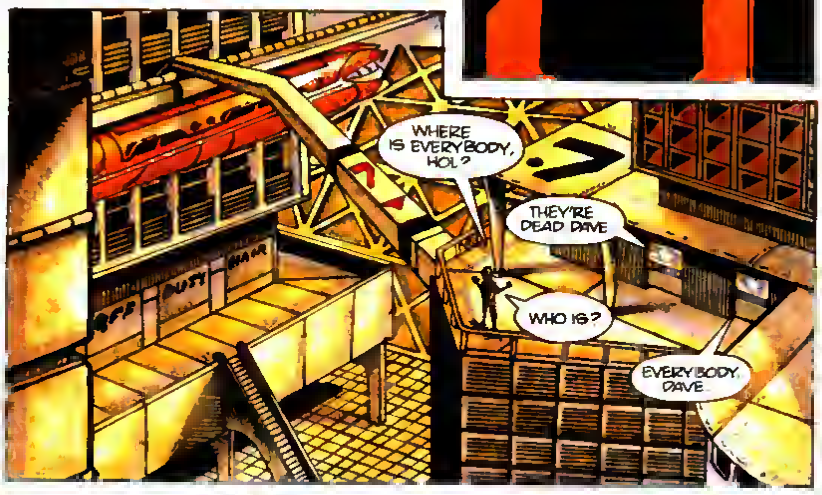
YOU SEE ME AND THE CAT. WE'RE GOING TO HAVE A BABY CAT AND WE'RE GOING TO LIVE ON A FARM IN FIJI WITH A SHEEP AND A COW AND THREE HORSES
IT'S MY PLAN AND NO-ONE CAN GET IN THE WAY OF IT. NOT EVEN YOU. AND I RESPECT YOU SIR!
YOU WANT TO BE PUT IN STASIS FOR THE REST OF THE TRIP? LOSE EIGHTEEN MONTHS' WAGES?
NO.
DO YOU WANT TO HAND OVER THE CAT?
NO.
CHOOSE!
SOON...
DAVE, LOOK. NOBODY WANTS TO GO THROUGH WITH THIS.
IT'S OKAY. I CAN HANDLE IT.
RIMMER! ARE YOU ALRIGHT? HOW DID IT GO?
I CAN'T REALLY REMEMBER. I THINK I DID QUITE WELL.

IS THIS GOING TO HURT?
HAVEN'T YOU EVER TRAVELLED INTERSTELLAR?
NO
YOU WON'T FEEL A THING. THE STASIS BOOTH CREATES A STASIS FIELD OF TIME. JUST AS X-RAYS CAN'T PASS THROUGH LEAD, TIME CAN'T PENETRATE A STASIS FIELD.
SO, ALTHOUGH YOU EXIST, YOU NO LONGER EXIST IN TIME AND, FOR YOU, TIME ITSELF DOESN'T EXIST
YOU SEE, ALTHOUGH YOU'RE STILL A MASS, YOU ARE NO LONGER AN "EVENT" IN SPACE TIME. YOU BECOME A NON-EVENT MASS WITH A QUANTUM PROBABILITY OF ZERO
AS SIMPLE AS THAT, HEY?
OKAY I'M READY
SEE YOU IN EIGHTEEN MONTHS
HOLLY, ACTIVATE THE STASIS FIELD
OKAY, FRANK



GOOD MORNING, DAVE IT IS NOW SAFE FOR YOU TO EMERGE FROM STASIS
SROOOOSS

I ONLY JUST GOT IN...
PLEASE PROCEED TO THE DRIVE ROOM FOR DEBRIEFING


WHERE IS EVERYBODY, HOL?
THEY'RE DEAD DAVE
WHO IS?
EVERYBODY, DAVE...

WHAT? CAPTAIN HOLLISTER?
EVERYBODY'S DEAD, DAVE...

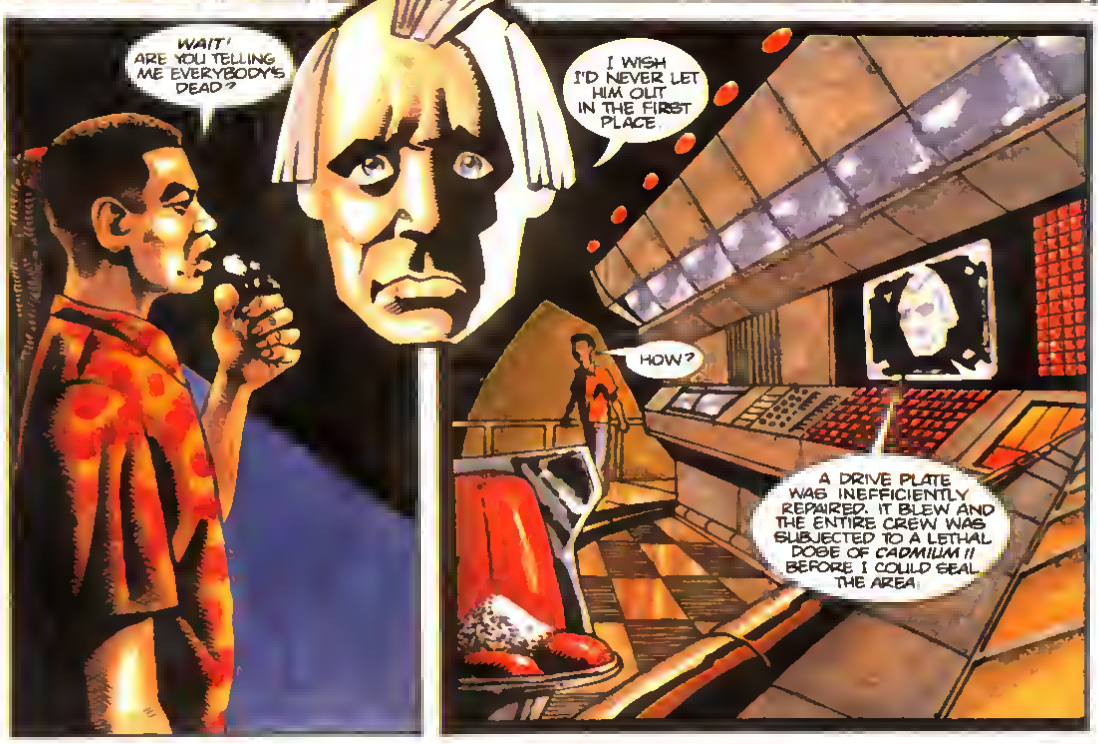
WHAT? TODHUNTER?
EVERYBODY'S DEAD, DAVE...

WHAT, SELBY?
THEY RE ALL DEAD EVERYBODY'S DEAD, DAVE

PETERSEN ISN'T, IS HE?
EVERYBODY'S DEAD, DAVE...

NOT CHEN?
GORDON BENNET! YES, CHEN! EVERYBODY. EVERYBODY'S DEAD, DAVE.

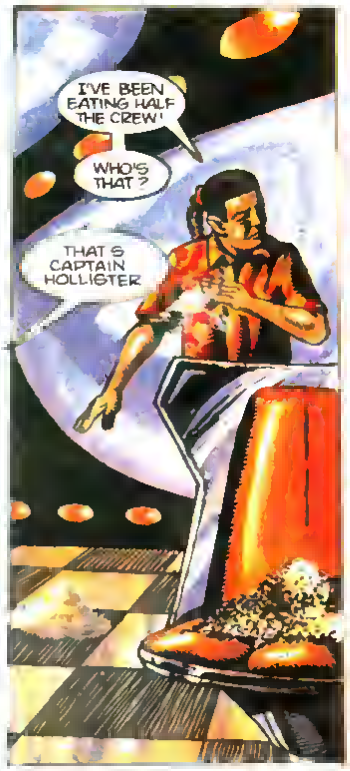
RIMMER?
HE'S DEAD, DAVE. EVERYBODY IS DEAD. EVERYBODY IS DEAD, DAVE.

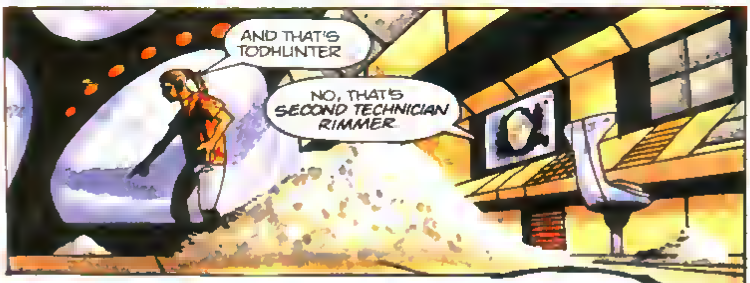

WAIT! ARE YOU TELLING ME EVERYBODY'S DEAD?
I WISH I'D NEVER LET HIM OUT IN THE FIRST PLACE.
HOW?
A DRIVE PLATE WAS INEFFICIENTLY REPAIRED. IT BLEW AND THE ENTIRE CREW WAS SUBJECTED TO A LETHAL DOSE OF CADMIUM II BEFORE I COULD SEAL THE AREA.

THIS IS TERRIBLE AND WHY IS IT SO DIRTY AROUND HERE?

WHAT IS THIS STUFF HOL?
THAT IS CATERING OFFICER OLAF PETERSEN

BLEUCH!


I'VE BEEN EATING HALF THE CREW!
WHO'S THAT?
THAT'S CAPTAIN HOLLISTER


AND THAT'S TODHUNTER
NO, THAT'S SECOND TECHNICIAN RIMMER

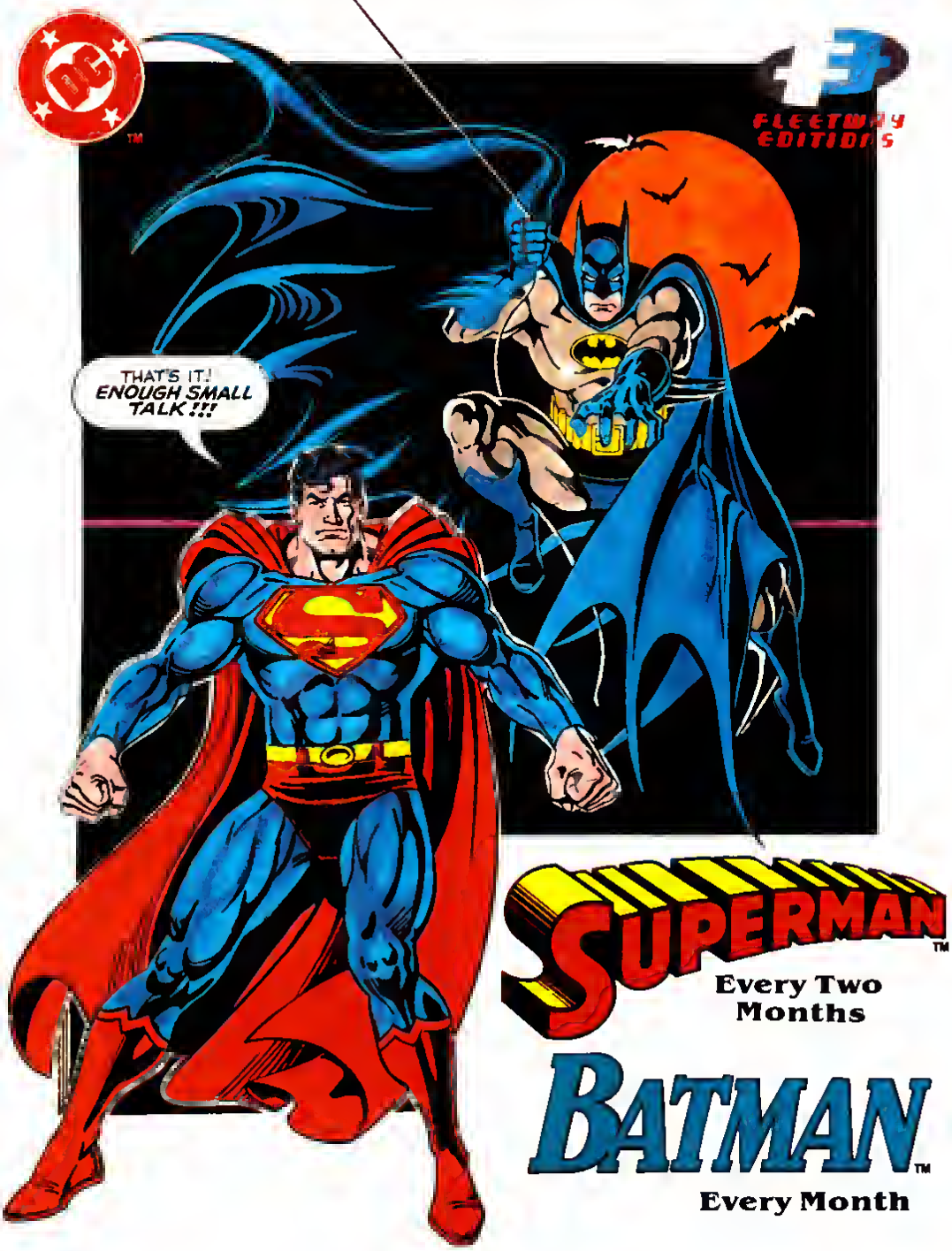
OH, YEAH I DIDN'T RECOGNISE HIM WITHOUT HIS REPORT BOOK
WHAT WAS RIMMER DOING IN THE DRIVE ROOM?
HE WAS EXPLAINING TO THE CAPTAIN WHY HE HADN'T SEALED THE DRIVE PLATE PROPERLY

THREE MILLION YEARS.

TO BE CONCLUDED!

ADVERTISEMENT

WE'VE GOT THE POWER!



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LISTER'S COOKERY IDEAS

RECIPE NO.1
PEACH SURPRISE !

Are you ready for this? Peach Surprise (universal ® & TM David Lister 2180, registered with the Minias Board of Trade - Lethal Substances Division) makes the perfect dessert to follow any super-strength vindaloo curry dish. To make an individual portion, just follow the simple instructions below and your tastebuds will love you forever. Smegging brilliant !

INGREDIENTS:

1 peach, 1 tin of extra-hot chilli sauce

METHOD:

1. Carefully slice the top off a peach

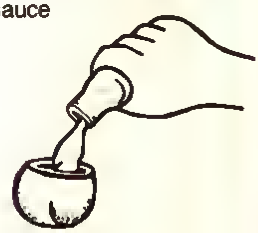
2. Remove stone using a sharp knife

3. Throw away stone

4. Scoop out fruit with a spoon leaving a hollow peach skin

5. Throw away fruit

6. Fill peach skin with chilli sauce



7. Eat

8. In case of fire, serve with twelve cans of Leopard Lager

THE RED DWARF INTERVIEW

ROBERT LLEWELLYN

No stranger to the comedy circuit, Robert Lieweiiyn was asked to join the cast of 'Red Dwarf' for the programme's third series, taking on the now regular role of Kryten from its previous incumbent, David Ross.
Robert has recently completed filming on the show's fifth series, and kindiy made some time to discuss with us the hardships and the rewards of playing teievision's favourite service droid.

RED DWARF MAGAZINE: It's probably stating the obvious to say that you look nothing like Kryten! How long does it take you to get into the make-up?

ROBERT LLEWELLYN: It takes about two hours now - it used to be about four and a half, sometimes five, for the first year. Then it gradually got quicker, so it's down to about two now.

RDM: Is that much of a problem, when you're working on such a tight schedule?

RL: Yes, they have to work around it - I often don't do the full dress rehearsal, because I gat called out about halfway through - so yes, it's quite hard. But what it means to me is that I don't have to wear the mask all day - the alternative is to put it on first thing in the morning, which I have done and it's horrible.

RDM: So is the make-up uncomfortable to wear, then?

RL: Yes - because you lose all your heat through your head in normal day-to-day life and I can't do that. I'm completely covered from head to foot in very thick heavy rubber and plastic costumes - and the lights are quite astonishing temperatures.
I've often pleaded for Kryten to have a human head, because the mask's so hot to wear. It's horrible when I've got it on - but when I see it afterwards, I think yes, it does work, it does look good.

RDM: It must be like a portable sauna.

RL: Yes, it is. I do lose weight when I'm doing it, and I have to drink a lot. You to have to take it into account because you lose so much fluid. So I drink gallons and gallons and gallons and don't have a piss!

RDM: So at the end of each series, are you saying "Well, that's it!"?

RL: Well yes, I mean I always say, "That's it, I'm never doing this again!" all the way through. I find it quite physically demanding, because it's so hot and it's so uncomfortable. It really stretches your patience to the absolute limit - and I find it gets harder as I get older. You sort of think you might get used to it, but I haven't done it's always equally uncomfortable, if not slightly more so.
My actual skin isn't affected by it, but my eyes get very sore. Some days I really can't open them. So it's certainly not an easy gig, not from a physical point of view. It's very hard.

RDM: So presumably, you enjoy episodes like 'Dimension Jump', when you get to appear without the costume?

RL: Oh yeah, I loved that. That was great fun - but then the one where I changed into a humen being ('DNA'), I found a really strange experience, because I'm so used to working on the set with the costume on. When I was actually sitting in there without it on, I felt really exposed. There was a lot of my family in that week, and I was thinking like "Oh they're all going to see me?"
Usually, this is the only show I do where I don't get nervous before I go on, 'cos somehow I'm one step removed from it, behind the mask. I'll get nervous when I blow my lines or get it all wrong or fall over, but normally, just before I go on t get all tense, and I don't with this. I feel completely relaxed, 'cos I feel it isn't really me, you know, it's somebody else thare.

RDM: There's a lot of clowning in between takes. Is that for your benefit, or to keep the eudience interested?

RL: It's both. I mean, we all like showing off if we get the chance, and I think also when we blow it or something goes wrong, it's important to keep the atmosphere up. We can't just go quiet because the boom's in shot or the camera wasn't there or we blow a line - it's much better to make a joke out of it. We all mess up somewhere, and we just try to keep the energy going really. So it's a bit of both, but it certainly keeps our spirits up. It's very important for us.

RDM: Do you find it difficult, working in front of a live audience?

RL: No. I like it - but that's because I've had a lot of experience on stage, and I actually prefer having an audience there. But I can see that it makes it much harder to make the show from the point of view of everyone else except the actors. All the camera crew, the director, everybody has a real problem having the audience in, because you've got to keep it going and you can't take your time to do the shot.
From our point of view, once we get going in a scene and people are laughing, we know we've to wait 'til they stop before we carry on, and I think it does make the show "live" more.
The fans are so enthusiastic - and they get all the jokes, that's what's great. We're doing this and we're thinking, "Oh, are people going to get this?" and they'll get it quicker than I did the first time I read it. They'll understand what the whole point of the joke is, and the science behind it, while I'm still going, "I don't know what a Psy-Moon is, what's a Psy-Moon?" So they're great to have there - they really help it, they kick it along.
It's a difficult argument, that thing about having laughter tracks on telly, but it doesn't worry me when I see other shows that people are laughing at.

RDM: As long as it's not canned!

RL: Yes - I think you can tell though, I think you can always tell it sounds really fake.

RDM: You still seem to do a lot of writing. Is that your first love, or do you prefer acting?

RL: Well I've always done both really. I didn't really start doing anything in this line of work until I was about twenty-four or five, about eleven years ago. Then I joined a theatre company called 'The Joeys' that I wrote for as well as performed in - so the two things have often come hand in hand for me. We were doing something like 250 shows a year for about five years, so I did get a lot of experience of hacking around the country and Europe with them.
In the last four years or so, I've concentrated on writing more - except for 'Red Dwarf', which has kept me busy for seven or eight weeks a year.

RDM: So how did you get the part of Kryten?

RL: I did a play in Edinburgh in 1988 at the end of the Festival, which was called 'Mammon, Robot Born of Woman'. It was about a robot - nothing like Kryten - that was bought by a woman, and that was supposed to be the perfect man but he makes a mess of it. It was a successful show and it won prizes and things, and Paul Jackson saw that. So I think that helped - and there was one sort of silly walk I did in the show that I think they liked.
So the next Summer, I met Rob and Doug. I knew Norman Lovett from the comedy circuit and I'd met Craig a couple of times and I'd

probably met Chris as well, but I didn't know them very well - but I knew the show. So they asked me to go in to talk to them about it.

RDM Your version of Kryten was different from the one played by David Ross. Was that a conscious decision?

RL Yes. I mean, I thought he was very good - it was a bit of a shock when I saw him, because I hadn't seen that episode ever before, and when they showed me the tape of it, I realised how good he was. I decided I didn't want to do a voice that sounded like all the others. There's a lot of robots in comedy science-fiction - there's Marvin (the paranoid android) and C3P0 and R2D2 - and I didn't want to do the usual sort of Standard English voice, which it does lend itself to - that sort of "Oh, I'm terribly sorry sir", all that kind of stuff. So I thought I'd try something else. I've spent some time in Canada and the Canadians really make me laugh when they talk, so I thought I'd try and do a kind of comic Canadian accent.

RDM Did it take a long time for you to get the voice perfected?

RL Not really. I've done a character that was Canadian, so once we'd settled on that, it kind of grew from that voice. It's a bit Scandinavian sometimes and it sometimes gets a bit sort of 'sing-songy', I try not to go too far towards Lloyd Grossman, because he's my idol, as far as mid-Atlantic weird accents are concerned!

RDM You did get to try out a slightly different voice in 'DNA', of course, when one of Kryten's spare heads developed 'Droid Rot'. Was that your idea?

RL Well, it was Rob and Doug's, but they asked me last year if there was anything I wanted to do, and I said I'd love to do that sort of voice. I've done it for the studio audience - I've sometimes just dropped into a kind of grumpy old comic Northern accent. In 'DNA' it suited the mask, which kind of went all wrinkly. So I wanted to do something with that. I wanted to play Kryten's dad, you know (in the accent:) "I hate you, y' bloody silly bastard!" So they did the thing with all the spare heads, and that was very much Rob and Doug's idea.

RDM As a writer yourself, do you ever feel like you'd like to have more input into things like that, and into the lines you're given?

RL I think possibly, exactly the opposite is true, because I'm a writer and I've written for other actors, I've seen both sides of the deal if you like. I mean, I change the lines sometimes just because when we get to read them they don't quite fit, or I can't get my tongue round them or something, but as a general rule I avoid that. I respect what they write very much and I wouldn't want to change it.

RDM: Do you think there's much scope for development with an android character like Kryten? Is there much more the writers can do with him now?

RL I think he's getting a lot cheekier, and he answers back a lot more.
He also gets bashed around quite a lot in this series; he gets blown up, sawn in half, arms come off and all kinds of things. I get zapped, blasted, the lot - in the last one, I get completely blown to pieces. The one before that, I'm not actually physically damaged too much; I just get this big fire-axe buried in

my spinal column!

RDM Are there any particular episodes that you enjoyed doing? Presumably the ones when you weren't in the make-up?

RL I don't know, I mean I enjoy all of them They make me laugh, which is quite a shock when you do it as a living and you work on it all the time. When we first read through 'Quarantine', I was in stitches Usually, we'll all blow all our lines the first time we read an episode, because we're laughing too much, and losing our places It's very well-written

I have had some very uncomfortable days this year, which haven't been favourites, but when I'm doing it, I just have to grit my teeth and get on with it I mean, there's a sequence in 'Terrorform' when I get sawn in half and take my hand off! When I saw it, I thought it really looked good, but I couldn't tell when I was doing it, because it was just very uncomfortable, cold, wet and horrible

RDM: When you started in the programme, did you anticipate at all that it would become as popular as it has done?

RL No, not at all - I was completely shocked it really was a surprise And the fans are wild I can't believe it, they're wild! I mean, I don't get the brunt of it because people don't recognise me out on the street I've had one guy once on Oxford Street say "Hey, you're Kryten!" who'd seen the one when I wasn't wearing the mask, and I was completely confused. I was on my bike going shopping

RDM And you thought you still had the make-up on?

RL (laughs) Yes But generally speaking, when we've done book signings and I've been there, people have sort of looked at me wondering if I was the production assistant or the director or something Craig always tells them "He's Kryten!" and they want their picture taken next to me, so they can say "I've seen the real one!"

It isn't like that with Hattie, Chris, Craig and Danny - they get recognised on stage as well, but people wouldn't know me when I'm on stage or doing television

RDM Finally, have you got any plans for the future?

RL Well, I've got a show going out in February called 'The Reconstructed Heart', which is a comedy lecture I wrote and performed in And I'm going to Australia in a few days because my girlfriend's Australian and we're having Christmas on the beach, which will be nice Then I'm doing some work over in America, and then I'm coming back here ☘

HOLLY-GRAMS

Dear Holly,

Okay, okey, I'll dictate a letter for you - but remember what you promised! I get to choose Rimmer's hairstyle for a week, okay?

Right. What do you want to know?

'Red Dwarf Megazine'? Holly, I haven't even *seen* the smeggin' thing.

What are you talking about?!

An interesting anecdote, then. Erm... I suppose there was the time when Cat got the dispensers to knock up that huge tub of banana flavoured yoghurt, and ... hmm? What's that? Filthy and disgusting? Me? Thanks a lot, Hol.

Look, I've got to go - I think my lager's finished in the oven.

Seeya!

- Dave Lister. Deep Space.

Erm - right, cheers Dave.

Dear Holly,

Heyyy, are you serious? You really expect me to cut into my preening time, just to write for some monkey megazine?! No way, baby. I'd rather wear *flares*, you get my drift?!

- Cat, Deeply Speced Out.

Not going too well, is it? Tell ya what, let's dig into the mail pod an' see what's 'ere.

Dear Gorgeous,

t 11000 100110 11001001 111 110 11100001 E.

- Hilly, Parallel Universe.

(Blush!) You say the sweetest things.

Write to

HOLLY-GRAMS
Red Dwarf Magazine
Fleetway Editions Limited
3rd Floor
Greater London House
Hampstead Road
London NW1 7QQ

Hi readers, it's Holly here, just waiting to read your lovely letters about this mag. Anyway, I got dead tired waitin' for you all to write in, so I thought I'd get some of me mates to write summat for this issue. This'll show you how it's done!

Dear Holly,

Okay head, I'll write you something - just turn my trouser press back on, all right?

I thought 'Red Dwarf Megazine' No.1 was great, really great man. It smelt great in the cats' languege of scents, anyway - but then, Lister *did* drop a curry on it!

If you read it in monkey talk, it stinks! The only good bit was the full-page photo of me ... if the rest of the mag had been *that* good, it'd've been on the top shelf!

- Cat, Heading Back to the Mirror.

Don't let me keep you!

Dear Holly,

Thanks very much for helping produce 'Red Dwarf Megazine'. I thought it was utterly, utterly brilliant, and I think everyone should rush out right away and buy multiple copies!

- Eddie Tor, London.

I don't need an IQ of 6,000 to see through THAT pseudonym! Howzabout something sensible?

Dear Holly,

Please can you tell me what a black hole is?

- Sue deNimm, Anytown.

Ah, that's more like it - a decent letter from a real person! Well Sue, a black hole is a big black swirly thing in space - sort of a hole that is, well, black really. Best thing I can tell you is, don't go near one, or you'll be really dead! Right? Right, I'm getting into this now. Any more questions?

Dear Holly,

I think you're absolutely wonderful, and would love to get together with you sometime.

- Kevin Keegan, Newcastle.

Wow, thanks Kev, I'll ring you, okay?

Dear Holly,

Please stop making up stupid letters, and get back to piloting 'Red Dwarf'. We're heading straight towards a black hole, you goit!

- Arnold J Rimmer, BSc. SSc, en route to Brown-Trousers City

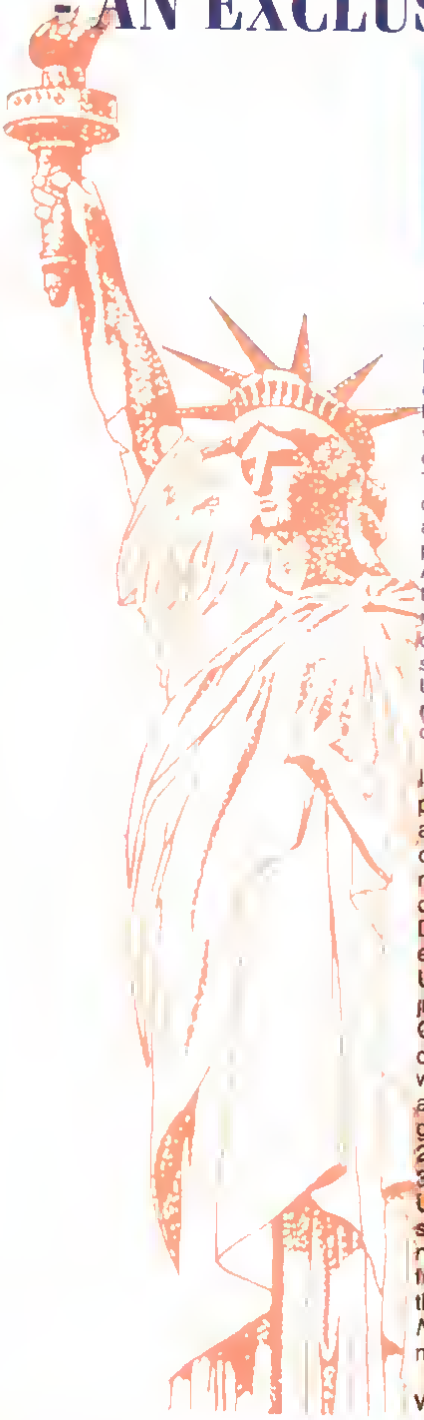
Oo-er! Better go folks, but make sure you write to me for next month, okay?

- Hol.

HOLLY-GRAMS

RED DWARF USA

- AN EXCLUSIVE REPORT



"Red Dwarf" is all set to follow the trail blazed by the likes of "Till Death Us Do Part", "Man About The House" and "Steptoe And Son" by going *stateside*! A version of the show, made especially for US television, has just reached pilot stage and now Red Dwarf Magazine can reveal some of the hitherto top secret details of the project and how it came into being.

American interest in "Red Dwarf" began around the time *series II* had a successful run on PBS (the public broadcasting channel). Several offers came in to make a US version but the people behind these offers were unhappy with certain aspects of the original British programme. They were demanding sweeping changes to the line-up of characters and the format of the show - in particular, they didn't believe American audiences would relate to the concept of a dead man in a lead role. Some of them weren't too keen on the action taking place on board a spaceship either! So "Red Dwarf USA" was put on hold, rather than risk undermining the integrity of the original.

It wasn't until 1991, following a popular run in the Los Angeles area - that things began to take off again. Further proposals to make "Red Dwarf" in the USA came in and, at one point, even David Lynch (Twin Peaks) expressed an interest. Ultimately, however, there were just two serious bids, with Rob Grant and Doug Naylor's choice depending on who they thought would make the better show. So at last, *Universal Studios* were given the go-ahead to produce a 22 minute pilot episode (to fill a 30 minute TV slot). Initially, Universal planned to take the show to *Fox Television*, the newest and smallest of the "big four" American networks, but they ended up selling the idea to *NBC*, currently the number one network in the United States.

Work on the pilot episode began almost immediately after the completion of Red Dwarf V (early this year). Rob Grant and Doug Naylor flew out to California (along with Robert Llewellyn, the only member of the British show's cast to appear in the US version) to oversee every stage of the production from writing to rehearsals to recording.

Although still playing the mechanoid, Kryten, in "Red Dwarf USA", Robert Llewellyn wears a very different mask in this portrayal. Much less of his face is covered, making the new mask a lot more comfortable to work in. The rest of the cast is entirely new to Red Dwarf, but is not exclusively American. English actress, *Jane Leeves* plays the ship's senile computer, Holly, and her interpretation of the character is very much in the Norman Lovett mould. The new Cat is *Hinton Battle*, an experienced singer and dancer who has had a successful theatrical career in the US.

By a remarkable coincidence, the actors playing Lister and Rimmer in "Red Dwarf USA" are named Craig and Chris; *Craig Bierko* takes on Craig Charles's role as Lister and *Chris Eigerman* replaces Chris Barrie as Rimmer. Rather than a letter H on his forehead, Eigerman has a glowing red dot. This was something the US TV executives insisted upon, but Grant and Naylor are less than happy with it, as it tends to make Rimmer look like "Ghandi in space"!

Another bone of contention is the casting of Craig Bierko as Lister. Bierko is perhaps not the most handsome guy in the world, but he certainly comes close. Lister meanwhile, as Grant and Naylor have tried to point out, is supposed to be a total slob, a piece of slime no less.

The plot of the US pilot is similar to the plot of the first British episode, with sequences culled from later first series episodes and the novels. Naturally, Kryten is included in the US version from the outset (whereas he only became a regular in *series III* in Britain) and there is a prominent role for actress *Elizabeth Moorhead* as Kochanski, which will be reprised on a regular basis if the full series does go ahead. As rehearsals for the show went on, Grant and Naylor's doubts over Craig Bierko's suitability to the part of Lister proved well-founded. He just didn't work out as a slob and the powers that be at Universal soon realised they had made a casting mistake. However, with only two days to go before shooting was to begin, the answer was ... *reinvent Lister!* Extensive rewrites followed and the character was developed into something more appropriate for Bierko's looks and style, evolving into a kind of Han Solo type. Although radically different from the "real" Dave Lister, this version at least works for the American actor. With Kochanski set to return if the series gets off the ground, Lister even has an ongoing romantic interest in "Red Dwarf USA". Craig Charles, eat your heart out!

One thing about the original show that the Americans are very keen on are the sets, which have been more or less duplicated. Also, the award winning model shots from the British show are simply being re-used in the US version.

With the pilot "in the can", the future of "Red Dwarf USA" now rests with the network. They will be responsible for the final edit and then they will show the end product at "selective screenings" to assess its viability as an on-going series. If it gets the thumbs up from these screenings, the American "Red Dwarf" series could go into production almost immediately, to be slotted in as a mid-season replacement for a series that has bombed on network TV. How closely involved with the show Rob Grant and Doug Naylor will remain if "Red Dwarf USA" really does take off is perhaps open to question. The American system tends to dictate "seasons" of around *26 episodes* at a time, making it unlikely that the originators of the series could fit in the enormous extra workload that would entail.

Red Dwarf Magazine will of course keep you posted with all the developments across the Atlantic, as well as presenting a fully illustrated review of the American pilot of "Red Dwarf" in an upcoming issue.

Lifeline

ARNOLD J RIMMER
MY LIFE, MY DIARIES

As dictated to Holly, the 'Red Dwarf' computer.

NOVEMBER 23

Tape on.

All right Holly, here I am - Arnold Judas Rimmer, at the start of another week of my thoughts and reflections. Oh, and this time I want you to note down *exactly* what I say and nothing else, okay?

No, you bloody *don't*! I do proof-read these journals, you know - and I *don't* appreciate you inserting the words "I am a rectum-faced orang-utang!" in the middle of one of my particularly moving discourses on the life and times of Alexander the Great.

Well, I don't care if it *is*!

Look, just take this down, okay? Now, where was I? Oh yes - today! Well, another boring day really, Holly - oh, apart from Lister, of course! Holly, that man is a total *child*! Do you know what he did today? Do you?

I was speaking rhetorically, Holly. No - he's only gone and poured soapy water down the cargo bay ramp so that he can teach Kryten how to play *Soap-Sud Slalom*. Thanks to his stupid juvenile actions, I could well have slipped and broken my neck!

Yes, yes okay, so I'm dead already - and yes, I *know* I didn't go near the cargo decks today - but that's hardly the point, Holly. It's a matter of principle!

Oh, and one more thing. I've been thinking today - it might be better if I keep Kryten away from Lister altogether; the man's obviously a bad influence! I mean, Kryten's a mechanoid - he's created to *serve*. I don't expect to find him playing *Durex Volleyball* with Lister when he should be ironing my underwear - nor do I expect to be told to "Smeg off!" when I broach the subject.

Yes, well you can say what you like Holly, but I'm not going to put up with it for much longer, I can tell you!

Anyway, what else happened today? Erm... nothing really - oh, except for the Cat coming back, that is. Yes, after all that time missing - searching the cargo decks again, presumably for any sign of female activity. Unsuccessful of course, but he'll never take "Nothing Available" for an answer. Quite pathetic, really! And Holly, perhaps it's my imagination, but the Cat's clothes seem to be getting rather more elaborate. Oh well, perhaps it's nothing . . .

More tomorrow, I think. Tape off.

NOVEMBER 24

Tape on.

Holly, I am in *big* trouble - and I want *you* to know, I hold you personally responsible.

You know very well what I mean. Kochanski's smegging hologram disc. Where is it?!

'Classified information'?! Holly, need I remind you that I am the senior ranking officer on board this ship? Now it's pretty obvious to me that Lister's taken that disc and hidden it somewhere, and *you* must know where.

Well of *course* I'm upset about it, Holly. If I don't find that disc soon, it's the big switch-off for old Amie, isn't it? Goodbye Rimmer, goodbye order and control - hello Kochanski, hello constant bliss. It won't be good for him, I'm telling you!

Well it won't happen, Holly. I give you my word on that as a Space Scout. I'm going to find that disc and put it somewhere where Dave Lister will *never* get his grubby little hands on it again.

Anyway, I've wasted enough time talking about him. There's something I want to discuss with *you*, Holly. Now correct me if I'm wrong, but since I became a hologram, my bodily proportions have - well, they've *altered* slightly, haven't they?

What I mean is, Holly, I'm a little less endowed in certain areas than I was when I was alive!

Oh, you can hardly expect me to believe *that*, Holly - I know what my own body is supposed to be like, thank you very much, and this isn't it!

No, I won't just 'forget it', Holly. I feel I've put up with this for long enough, and I think it's past time we got it out into the open.

Oh tee-hee, very amusing. Well *you* might think it's funny, but I smegging well don't!

Look, I'm not arguing with you, you brainless bimbo. Next time you refresh the graphics on my hologram disc Holly, I want my *original* proportions restoring. Okay?

Right. That's it for today. Tape off.

NOVEMBER 26

Tape on.

Holly, forgive me if I'm wrong, but I'm a hologram, right?

Right. So if I *do* happen to want to spend the whole of yesterday in bed, there is *no* necessity for me to wake up with bed-sores, now is there?

Look you got, you know full well why I don't get up on *Gazpacho Soup Day* - and I'll thank you not to mention it again in these journals, okay? I've got quite enough problems today.

Well, like the Cat for a start. Holly, I'm getting worried about him . . . he's beginning to make Gary Glitter look dowdy, and he must have more pairs of shoes than Imelda Marcos. Surely, even on a vessel this size, the amount of silver lamé and crocodile skin must be severely limited. I must investigate this matter further.

Anyway, that isn't my top priority at the moment - I *still* can't find where Lister's put Kochanski's hologram disc, no matter how hard the Skutters look! This is getting desperate. Suppose he plucks up the nerve to bring her back? I mean, even if he *can* find a way to generate holograms of both of us at once, she'll out-rank me, won't she?

Well I think that's *very* important, Holly. I don't want to lose my position as highest-ranking technician on this ship to a *girl*! And anyway, she's a snooty cow and she hates my guts - it'll be "latrine duty for you, Rimmer," every smegging day. I've *got* to do something about it.

Oh, and that's another thing . . .

Kryten! He *deliberately* disobeyed my instructions yesterday, and went playing those ridiculous games with Lister again. Does n*obody* do es I ask eround here?!

Yes, well I can guarantee it won't happen again, Holly. I've removed his stupid square head from his stupid square body, and I'm keeping it here with me, where it can't do any harm! *He* won't be talking back to me for e while, I can tell you!

"Not strictly true, Mister Arnold, sir."

What? What was that?! Kryten, you goit - you can *talk*!

"Of course - all of my heads are capeble of independent thought and speech."

And you can hear? You absolute *bastard*! You've been listening to my private memoirs!

"Yes I have, Mister Arnold - and may I most respectfully point out thet you have proved yourself to be e total smeg head with the intellectual capacity of a small family of leeches."

Right, thet's it, you goit - it's the sleg-heap for you! Holly . . . tape off, now!

NOVEMBER 27

Tepe on.

Holly, I've had enough. I've been just about pushed to my limit!

By Lister, of course - him and that treacherous android; both of them in it together, I shouldn't wonder.

My *underpants*, that's what I'm talking about, my smegging underpants.

Yes, I *know* holograms don't wear clothes - I do happen to be one, Holly. But even so, there's still e certain decorum to be upheld - which is why I insist that Kryten irons all my old underwear at least once a fortnight! So what do I find today? I get one of the Skutters to take a pair off the henger, just as a random inspection . . . and I find it's been *bum!* There's a great big steaming, iron-shaped hole, straight through the back. And it was my favourite pair, too - the ones with the red end green alligators on them, that said 'Snappy Lover' on the back, and 'Chew on This' on the front.

Well I've had enough, Holly - and it's got to stop! I intend to make very sure that Kryten stays well away from Lister in future. I mean, a man who spends all day every day lying around with a curry in one hand and a pint of lager in the other has *got* to be a bad influence, right?

And it's not just Kryten, is it? No, he's corrupted the Skutters as well! One by one, Lister is teaching every single machine on this ship to show a total lack of respect for my seniority. It'll be the Dispensers next!

As for the Skutters - well, I think it's about time they were sorted out once and for all. I find it completely incomprehensible that someone should have designed a service robot that's capable ot sticking two fingers up at a superior technician! Work on it, Holly.

Tape off.

Holly, tape on - a quick addendum, if you will. Lister came in at four o' clock this morning, absolutely *paralytic*! He threw up in his sock basket and passed out on the top bunk. Actually, the sock basket smells a lot better for it, but I still need to do something about him - he's just so *immature*!

Anyway, tape off - for now.

NOVEMBER 28

Tape on.

I was feeling quite bright this morning, Holly, so I decided to get out of bed at five o'clock and put on e bit of music. I chose 'Geoff Love's Favourite Themes from the War Movies' at full volume. For some reason, that quite upset Lister. He told me to "smeg off"; reckoned he'd had eleven pints of Wicked Strength Lager, half a bottle of vodka and e mutton vindaloo last night. I said I knew, I could see it all in his leundry basket.

Anyway, with this fabulous little jape out of the way, I found myself at a bit of a loose end . . . I mean, there's not much to do around here in the middle of the morning, is there?

Eventuelly of course, I hit upon something. I found the Cat sneaking out of the Officer's Quarters (*Holly, a side-note: I need the Skutters to go in there and tidy up - and we really must get that stupid animal house-trained!*) Anyway, I thought it was time I found out what was going on - so I followed him to the Supply Deck. I found him shovelling a mountain of Spaghetti Hoops and Ready Brek into a bizarre machine that was spewing out yards of silk. Upon questioning him, I learned that he had discovered a matter converter in the research lab, end was using it to further his ambition of possessing an *infinite* wardrobe.

Well exactly, Holly - I mean, the very thought of it is outrageous! And I said so, of course. I asked the Cat just what kind ot a moron he thought he was. He said he needed time to think about it. Fortunately, there's no real harm done, as he started with Pot Noodles. Needless to say, the fish supply remains untouched. I suggest thet once we have used several hundred of the Cat's suits to replenish the tapioca pudding supply, we put this machine out of his reach somewhere . . like in e black hole.

Even with that out ot the way, the time was still in single figures. I considered going back to bed, but I'm sure Lister would have delighted in playing his pathetic Rasta Billy Skank tapes to wake me up - he's really childish when it comes to things like that! Oh, and when I tried to order breakfast from one of the dispensing machines, it told me to "stick it up my over-sized posterior". I imagine you know something about that, Holly, and I don't expect to have to mention it again, okay?

In the end, I decided to make even better use of the time by conducting a thorough search of all of Lister's hang-outs - and Holly, you'll never guess what . . . I finelly found it!

Kochenski's hologram disc of course, what do you *think* I mean? I wish you'd pay attention! Oh yes, Lister thought he was being pretty clever when he hid it - but I can tell you, Holly, he's no match for old

Arnie in the smarts department.

Well, it was in his laundry basket, wasn't it?! Not very pleasant to get out, I can tell you, but we've had the Skutter disinfected now, so it's not too bad.

Anyway, one final thing before I sign off, Holly. I do seem to remember bringing up a certain rather delicate matter, vis-à-vis my body, a few days ago - and I can't help but notice that there hasn't in fact been any improvement yet. I trust you're getting onto it, Holly!

Oh yes, ho-ho, very funny again, Holly. Just get it sorted, okay? God knows, I've got enough problems at the moment without you messing around with my body shape. Now I want to make it very clear, Holly, that if you don't do something about this PDQ, I'll have no option but to do some creative re-wiring in your data banks - is that clear?

Good. Tape off.

NOVEMBER

29

Tape on.

All right Holly, I've got a bone to pick with you.

You know very well what's wrong, you got - I woke up with *breasts* this morning! Now I don't suppose you know anything about that, do you?

Typical. So you conspired with Lister against me?! Fine. I didn't expect anything more. Well I want them removing Holly. *Now* - before I have to take severe action! I mean, I trust you noticed what happened to the Skutters today?! Well, I'd just had enough of them - they were becoming absolutely intolerable. So I gave two of them a severe dressing-down this afternoon, and I put them on a warning that if they don't buck their ideas up, I'm going to have to court-martial them. I mean, do you know what I caught them doing? They were watching 'The Sons of Katie Elder' when they *should* have been doing the laundry. Probably avoiding Lister's sock basket, I shouldn't wonder!

Anyway, Holly, I think that about concludes my journal for this week. I want a printed copy ready for me first thing tomorrow morning as normal, okay? And *this* time, a couple of little warnings.

One. I sincerely hope for your sake that you haven't edited out my moving soliloquies and ground-breaking theories on the causes of World War One - because if you have, I'll be very very cross.

And two. Yes, I know we all love a little joke, but I *don't* particularly want any extra little comments inserted within the text like last week, okay? Good. I'm glad we understand each other!

Tape off.

~~Oh, and by the way... I admit it - I really *am* a rectum-faced orang-utang!~~

BASTARD!! ☘

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ALL THE WORLD IS A CONCEPTUAL MAP . .

In the first issue of RED DWARF MAGAZINE we interviewed Professor Nieder-Lewis, the creator of the much-discussed BETTER THAN LIFE game. For our second issue, we are pleased to present a second interview with the professor . . . or do we? All will be revealed as you read on . . .

RED DWARF MAGAZINE: Er . . Professor. Are you, um, there?

NEIDER-LEWIS: Of course I'm here, you silly lifeform! You don't think I'd send you one of the most advanced cyberspace bridges in the Universe and exclude myself, do you?

RDM: I meant no offence, Professor. It's just that this is the first time I've jacked-in to one of your BTL consoles. It's all a bit ... well, disconcerting!

NL: Point taken. But I really am too busy to conduct these media puff pieces in the flesh.

RDM: And so you arranged for people to have access to you at any time by filing your self in your own game.

NL: Close enough. What I have actuelly done is program all the physical, mental and behavioural data required for the game to generate a relatively correct interpretation of my self. It knows what I know, what I feel and how I respond to questions.

RDM: Well that raises quite a number of important questions, Professor . .

NL: I sincerely hope so, young man!

RDM: I'd like to start at the most basic level. What exectly ie happening between us?

NL: You 'own' a cognitive system which is housed inside an organic matrix. To eccess the cognitive contents of your 'self' you must move through several interactive barriers. Roughly speaking this involves you moving from the physical - sensual - world of the eleven senses, to conscious thought, to instinct, to higher conscious levels, to . . . well, perhaps nothing.

RDM: I certainly recognise myself in that description. What about you?

NL: The same, except instaad of a bio-chemic framework I am housed in a mixture of inorganic and organic compounds. Beyond that, you and I are, cosmically speeking, the same.

RDM: I don't mean to be rude . . . but you are merely a *fragment of a game*. I can turn you off anytime I wish.

NL: I believe your involvement in e high-speed eutomobile crash would do the same to you.

RDM: Ahem . . . It's not exectly the same, is it? I, after ell, live.breathe, heve free thought . . .

NL: And which of those do I not possess?

RDM: Well you can't seriously claim to be alive . . .

NL: Imagine this. Eventually, in some strange Universe or parallel existence, a scientist will complete a rather interesting experiment. He will use very advenced cybernetics, combined with a simple metter replicator, to recreate, molecule-by-molecule, an EXACT copy of his body.

This copy will be perfect in every deteil . . . right down to the relationship of the electro-chemical bonds between the synapses

Each cell will contain the exact same chemicel messengers. Memories will be chemically encoded in both the original brain and the duplicate'a brain in EXACTLY the same way. Do you understand?

RDM: Sure. For every iron atom in one body, there is e corresponding iron atom in the other. Structure for structure, they are exactly the same.

NL: Well, to use your example . . . iron atoms. All iron afome ere the same . . . or at least the quarks, charm, strangeness, up, down . . all the components of an iron atom, are exactly the same. Therefore, when this alien scientist makes his copy he will end up with an *EXACT 100%* copy.

RDM: His copy will even remembar making himself?

NL: He will remember meking a copy . .

RDM: And your point, Professor?

NL: The original scientist is so overjoyed with the success of his creation - the culmination of decades of dedicated work - thet his frail body cannot stand the stress induced by so mejor a triumph. He suffers a HEART ATTACK . . .

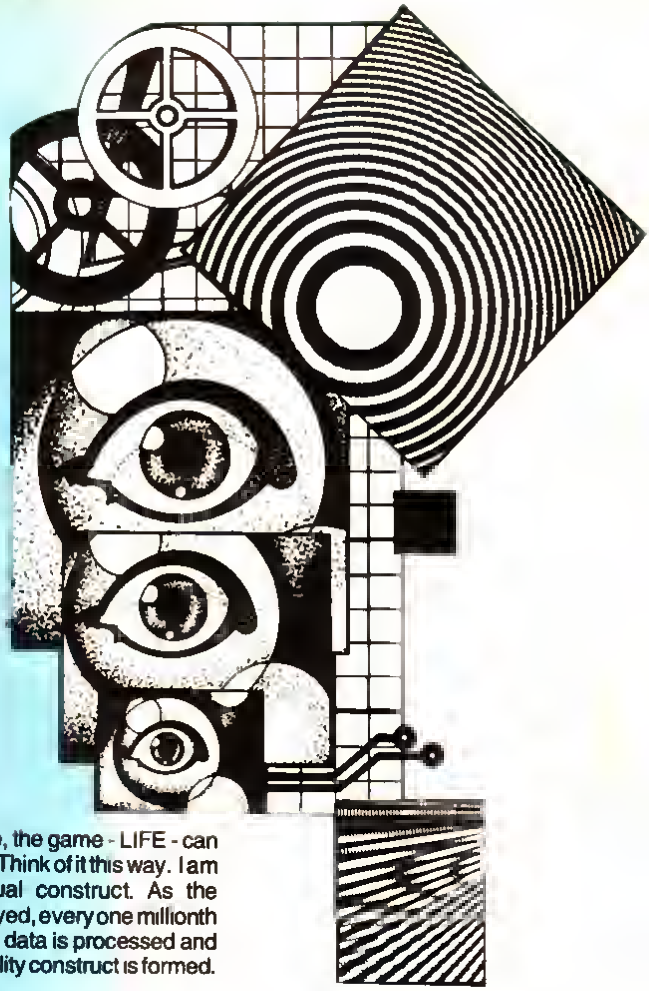
RDM: And dies?

NL: The heet-death of the Universe will close all sentient debate on the subject before a final enswer can be egreed. No one will ever know. Is the scientist dead . . . or not?

RDM: I . . . I don't know? But whet does that have to do with . . . with us?

NL: Because I. . . and everyone else in BETTER THAN LIFE . . . heve been replicated. What has not happened, thankfully, is that we have been forced to accept a three-dimensional existence in your physical reality. Lost between the billion squared connections in this game, I will live forevar.

RDM: But what happens when the game ends?



NL: For me, the game - LIFE - can never end. Think of it this way. I am a conceptual construct. As the game is played, every one millionth of e second data is processed and the next reality construct is formed.

RDM: So thare is a minute break in your continuity.

NL: Yes. The thing is, young man, that break can last for one millionth of a second . . . or one billion years. Or infinity. It's all the seme to me. You see, in a sense, I live end die one million times e second . . .

RDM: To go back a moment. I've just had e thought. If the scientist made an exact copy of himself . . . then why didn't the copy die? All the faults were there?

NL: Elsewhere, but just under one billion years later, another scientist did exactly the same experiment and died at its conclusion when he drank hydrochloric acid insteed of his expected celebration drink . . .

RDM: But why did the copy not do the seme? After all, it was EXACTLY the same?

NL: Because there was only one container prepered!

RDM: Well, Professor, once again you heve given us a lot to think about. I went to thank you on behalf of our readers for . .

NL: One moment. Another wey to think about me - or anyone else in BTL - is that every second one million different interpretations of us exists . . .

RDM: Every second?

NL: And whet we want to know is . . what happens to them? To us?

RDM: Er . . . thank you - erm . . . Professor? Well, thet certainly makes everything much cleerer now. ☘

THE RED DWARF EPISODE GUIDE

Due to popular demand, here at Red Dwarf Magazine we have compiled a comprehensive episode guide to all 5 series of the show to date. However, in a rather pathetic attempt to confuse you, we have decided to run one a month in completely the wrong order! We begin our radical abuse of regular temporal arrangements by presenting our review of the 3rd series. Where, or indeed when, will we go next? Find out next month!

Written by Rob Grant and Doug Naylor.
Designed by Mel Bibby.
Visual Effects by Peter Wragg.

SERIES III

Music by Howard Goodall.
Production by Ed Bye, Rob Grant and Doug Naylor.
A Paul Jackson Production for BBC North West.

1: BACKWARDS - First broadcast on 14 November 1989
"We've just got to get out of here - this universe is just too disgusting!"

CAST NOTES Hattie Hayridge makes her debut as Holly as the eccentric computer performs a head sex change operation on himself This episode also sees the return of Kryten now a regular character played in this incarnation by Robert Llewellyn Also featured are Maria Friedman Tony Hawks Anna Palmer and Arthur Smith as some the inhabitants of Backwards Earth

Red Dwarf III - The Saga Continuums Kryten takes his driving test in Starbug 1, and manages to strand himself and Rimmer on the other side of a time hole Lister and Cat are distracted from their appreciation of Wilma Flintstone to help in the search, and they eventually locate their missing shipmates on a twentieth century Earth gone mad - or rather, going backwards They stop off at a bar to undrink some bitter and to watch Rimmer and Kryten performing as 'The Sensational Reverse Brothers' - but despite Rimmer's hopes of starting a new life here, things aren't destined to be that easy - especially when he and Kryten are fired from their cushy new job because of a fight that Lister is about to start

2: MAROONED - First broadcast on 21 November 1989
"Oh God now the siren's bust - Awooga! Awooga! Abandon ship!"

CAST NOTES This episode features only the five regular cast members

Three million years in space without encountering one black hole - now five come along at once! Time to abandon ship - but for Lister and Rimmer that might prove to be even more dangerous than

taking their chances aboard A freak accident forces them to make a crash landing on an icy planet food is short and warmth is non-existent Rimmer might not need either, but Lister can only hope he survives until help is at hand Rimmer sees a side of Lister he never knew existed - and vice versa, when Rimmer reveals his past life as Alexandar the Great's chief eunuch Lister s consigning of his guitar to the flames makes almost as big an impression as his buttocks did on the ninth hole of the Bootle Municipal Golf Course. The problem is, whose possessions get burnt next? And how long will it be before Lister is forced to eat the dog food - or worse still, the Pot Noodle? Remember, three days without food and the wafts of civilisation come tumbling down!

3: POLYMORPH - First broadcast on 28 November 1989
"Well I say let's get out there and twat it!"

CAST NOTES Kalli Greenwood appears as Rimmar's mother, with Simon Gaffney as the young Arnold Craig Charles and Chris Barrie both get to play the Polymorph

Danger the Ultimate Warrior is on the loose - a shape-changing genetic mutant that leeches off negative emotions! Disguised as a beachball it enters Red Dwarf and causes severe and embarrassing trouble for Lister when it alters its appearance to resemble his boxer shorts! One by one it tracks down the crew of the ship taking fear from Lister, vanity from the Cat guilt from Kryten and anger from Rimmer Not surprisingly our heroes decide it must go - but, emotionally crippled as they are they don't stand a chance they can't even decide on a name for their action group The 'Committee for the Liberation and Integration of Terrifying Organisms and their Rehabilitation Into Society is the fore-runner, but the acronym causes problems In the end, Lister has the only answer - 'nut the smegger into oblivion!'

4: BODY SWAP - First broadcast on 5 December 1989
"Oh smeg! What the smeggin' smeg's he smeggin done?! He s smeggin' killed me!"

CAST NOTES No guest-stars in this episode but Craig Charles and Danny John-Jules do get to play Rimmer, while Chris Barrie plays both Lister and the Cat

One of the Skutters goes bananas and causes over two thousand wiring faults The Red Dwarf becomes a booby-trap - a fact which is driven painfully home to Lister when he tries to order a meal and accidentally activates the ship s self-destruct sequence The only way out is to transfer the mind of one of the long-dead officers into Lister s body so that she can voice-activate the shut-down procedure - and that gives Rimmer an idea Within days he's persuaded Lister to swap bodies with him he'll shed some of Lister s excess flab in return for the delights of having a real body for a fortnight Unfortunately it

isn't a bargain that Rimmer is able to uphold - driven over the edge by the long-missed pleasures of food alcohol and tobacco his only contribution to Lister s body is to give it breasts! And when Lister demands its return his abortive attempt to escape with the goods causes even more damage

5: TIMESLIDES - First broadcast on 12 December 1989
"That s Adoff Hitler - he was leader of the runners-up in World War ff "

CAST NOTES Koo Stark and Ruby Wax appear as Lady Sabrina Mulholland-Jjones and Bleize Falconburger respectively Also featuring Robert Addia as Gilbert Staphen McKintosh as Fred 'Thicky Holden and Emile Charles (Craig s brother) as the young Lister Simon Gaffney returns as Young Rimmar and Chris Barrie pleys brother Frank Special Guest Star Adolf Hitler as himself!

Lister s bored - bored with Scrabble bored with table golf bored with durex volleyball - even with Junior Angler! Kryten may have the answer though - he's accidentally perfected a chemical formula that makes photographs come to life Better still the same principle works on slides and the crew of 'Red Dwarf' soon find themselves able to step back in time - provided they don't move out of the confines of the original photograph! Lister enters an old photograph of himself aged seventeen, and gives himself the secret of the Tension Sheet - an amazingly simple device which was really invented by Rimmer s high school room-mate Thicky Holden and which eventually earned him millions Now it s Lister's turn to become a mufti-millionaire, and to endure constant sex with the delectable Lady Sabrina Mulholland-Jjones Naturally it's Rimmer's duty as a complete and total bastard to rescue him and restore the time-lines to normal And what better way to do it than by travelling even further back in time and giving the secret of the Tension Sheet to himself?

6: THE LAST DAY - First broadcast on 19 December 1989
"No such place as Silicon Haaven? Then where do all the calculators go?!"

CAST NOTES Robert Llewellyn (Kryten) adds to his repertoire with the character of Jim Reaper Also featuring Gordon Kennedy as Hudzen

It's Kryten's Last Day - his service contract has expired and it's shut-off time Lister is concerned - but Kryten isn't particularly bothered After all, he s served Humankind well - now he s to get his reward in Silicon Heaven Before that though it's time for a party Lister s determined to make Kryten's final evening a memorable one He even goes to the trouble of building the robotic Marilyn Monroe kit that Petersen picked up on Callisto - and for the first time in his life Kryten finds that he can actually enjoy himself Now though, it s too late - he can over-ride the shutdown program, but his replacement's already on its way - with orders to kill if necessary Kryten learns the value of friendship as Lister, Cat and Rimmer face off against Hudzen on the landing gantry - but the replacement is a little more formidable than they thought

THE RED DWARF FUN PAGE

Hi gang, Holly here again Well, I know you all had so much fun with *last* month's brill fun page that you are sure to want another in this issue, right? So I got some of me mates to work out a few things for you. The results were a bit - er, questionable - but I hope you like it anyway!

LISTER'S RIDDLE-ME-REE

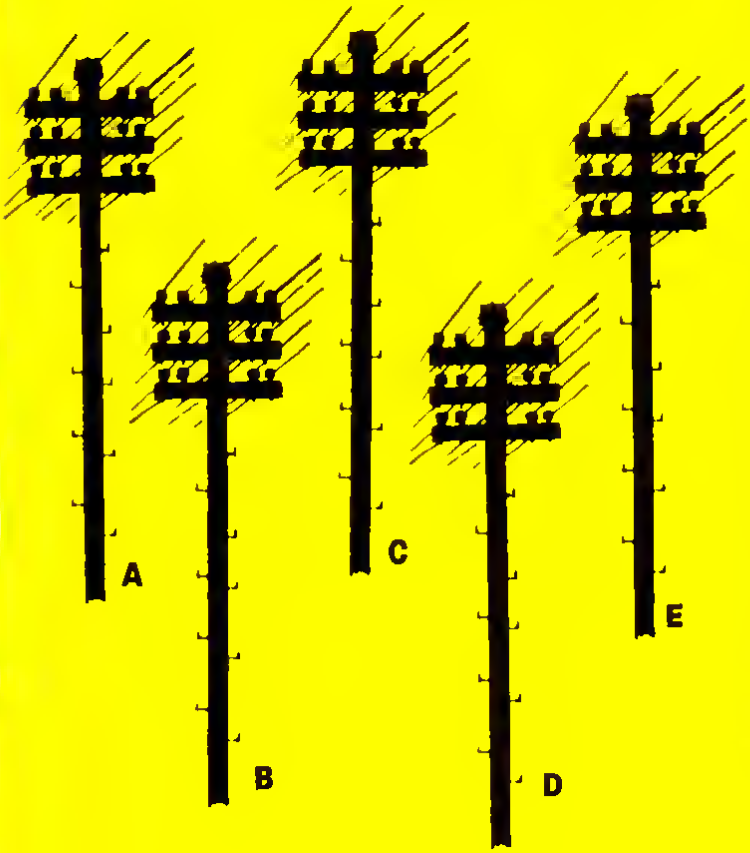
A'right kids, I've spent ages on this one See if you can guess who I'm talkin' about! Hol told me to clean up my first version of this puzzle, so you might find it a bit tricky.

My first is in smegger, 'cos I'm such a git,
My second's in tidy and 'licketty-split',
My third is in woman, that I'll never get,
My fourth is in exams, I've failed the whole set,
My fifth is in Ace, but it's also in hole,
My sixth is in officer, my impossible goal,
My whole is a smeg head, a goit and a pratt,
I'm dead but I'm still a complete total twit!

ANSWERS:

Lister's Riddle-Me-Ree It's that smeg 'ead, Rimmer!

Rimmer's Intellectual Poser The odd one out is Pole B Oh just a minute it's C - C, definitely C Or it might be E Oh smeg!



RIMMER'S INTELLECTUAL POSER

As usual, I suppose it's up to me to inject some culture into the proceedings I mean, "Riddle-me-Ree"? What a load of drivel! Luckily, I have on hand a special type of puzzle which will both tax your imagination and expand your intellectual horizons

Printed left are silhouettes of five objects from the best-selling book 'Callahan's Index of Twentieth Century Telegraph Poles' (of which you really should get yourself a copy as soon as you can). Now, four of these were erected in 1966, but the fifth is actually from 1973

All you need to do is study the silhouettes, pick out the tell-tale clues that differentiate them, and decide which is the odd one out Answer above (if you need it)

AWOOGA!

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RED DWARF II VIDEO ALERT

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Red Dwarf III – Timeslides
Red Dwarf III – Backwards

AWOOGA!

NEXT ISSUE

"THE END": THE CONCLUSION! - or is it "The Conclusion" The End?
CAT'S FASHION TIPS - he's looking good, even if you're not.
HATTIE HAYRIDGE - how does she get by in life with no arms, legs or body? We quiz the talking head!
EPISODE GUIDE - another issue, another series.
READERS' LETTERS - we really will have your letters by the time we put together issue 3, so we might even print some of them!
PLUS - a free badge, another competition, all the latest news from home and abroad and a partridge in a pear tree.

Issue 3 of RED DWARF MAGAZINE is on sale from April 30th - so don't be a Smeg Head, ORDER YOUR COPY NOW!